

MARTIN HASSELBÖCK Organ

BACH: "Dorian" Toccata and Fugue in D minor BWV 538

This piece is so nicknamed because of a study of Bach's music by Philipp Spitta published in the 1870s. The nickname is undeserved, as the work is not in the Dorian mode but firmly in D minor. It is quite simply that it follows a custom of the time and omits the last flat of the key signature. Presumably D minor notated without its single flat struck Spitta more forcibly than, for instance, C minor with only two of its three flats.

No firm date of composition can be given to the work. Some sources suggest that Bach played it on the Martinskirche, Kassel in 1732, whereas others suggest the end of Bach's "Weimar" period or when he was at Cöthen.

The Toccata is a concentrated and powerful piece using a dialogue technique, and passages are clearly distinguished by the registration markings "Oberwerk" and "Positiv". The Fugue is based on a subject which has lost practically all its down beats in suspensions from the previous bar. It is in four voices.

LISZT: Three Bach transcriptions

Liszt (1811-1886) made many transcriptions of both his own and of other people's music. It is fitting in this centenary year that we should hear examples of this as well as of his original compositions. Martin Haselböck will play three transcriptions of works by Bach:

Introduction and Fugue "Ich hatte viel bekümmernis"
Adagio from Violin Sonata No.4
Choral Prelude "Aus Tiefer nos"

LISZT: Introduction, Fugue and Magnificat from the Sinfonia to Dante's "Divine Comedy"

Liszt's Dante Symphony is based on the "Divine Comedy" by Dante Alighieri (1265-1321) in which Dante describes Hell (Inferno), Purgatory (Purgatorio) and Paradise (Paradiso). Like most Romantics Liszt was attracted not so much by the entire "Divine Comedy" as by the tremendous descriptions of the gates of hell and the cries of the damned. The first music Liszt wrote in response to this was his Dante sonata for Piano which ended up in the "Deuxième Année" of the "Années de pèlerinage". The Symphony was begun in 1855 originally with 3 movements on the titles of the sections of the "Comedy". Wagner (to whom the work is dedicated) persuaded him to drop the last movement as he felt that no human being could really adequately describe the joys of Paradise.

Martin Haselböck plays three extracts from the Symphony in Liszt's own arrangement: Introduction, Fugue and the Magnificat which forms the second part of the "Purgatorio" movement.

LISZT: Prelude and Fugue on "BACH"

The Prelude and Fugue on BACH is Liszt's most famous and popular organ work. He wrote it in 1855 for the dedication of the new organ in Merseburg. In fact, the organist of the Cathedral, Alexander Winterburger, a pupil of Liszt, did not play this work, but Liszt's earlier Fantasie and Fugue on "Ad nos, ad salutarem undam". The first performance was given the following year. In 1870 Liszt revised the work and that is the version usually played today.

BACH in German notation in B flat, A, C, B natural. This strange, haunting series of notes was first exploited by Bach himself at the end of the unfinished Art of Fugue. Liszt produced a powerful work in what is really a single continuous fantasy. The Fugue really only lasts as long as its exposition and then takes up the virtuoso role again, though the BACH motif is constantly apparent.

This work is the one original Liszt organ composition in this programme and from it he later made a piano version which, owing to the piano's inability to sustain notes, is generally considered to be not as successful.

Improvisation on a given theme

YARROW GALLERY

Bert Carter	Watercolours
Graham Keddie	Etchings and Acrylic
Jane Tippet	Lithographs
Richard Sell	Watercolour and Lithographs
Pamela Hughes	Etchings and woodcuts
Clive Wilkins	Pencil drawings, lithographs
Celia Ward	Watercolour
Susan Bonvin (Eden)	Acrylic/paper and oil/canvas
Anthony Dey	Guache and tempera on paper

Exhibition is open from:

11.00 – 1.00

3.30 – 5.30

6.00 – 7.30

OUNDLÉ SCHOOL GREAT HALL

Saturday 26 July at 4 30



**DEMONSTRATION OF SMALL ORGANS BY
JOHN WELLINGHAM**

To be followed by a performance from **The Festival Strings**
led by **Catherine Hart** with **James Parsons** Organ of

JOHN STANLEY Organ Concerto No 1 in E Op 10 (Vivace
– Allegro)
Organ Concerto No 4 in C minor Op 10
(Vivace – Andante affettuoso – Presto)

Oundle International Organ Week is most grateful to the
following organ builders for loaning their instruments
throughout the Week:

Saxon Aldred
Richard Bower
Peter Collins
William Drake (organ generously made available by the
owner Philip Thomas)
Martin Goetze and Dominic Gwynn (organ generously made
available by the owner Nicholas Houghton)
Kenneth Tickell